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I. Gestures and Literature

—Oral Tradition in the *Shih-chi* 史記.

Ichisada MIYAZAKI, Kyôto University

Ssu-ma Ch'ien 司馬遷 drew upon many kinds of sources in compiling the *Shih-chi*. One was oral tradition, as narrated by the old men of the city. Their narrations were acted out in the market place where the people crowded to listen and to pass the time. During the transmission from mouth to mouth, the narrations improved until they became refined literary masterpieces. Ssu-ma Ch'ien travelled through out China collecting these traditional tales, and inserted them into his history. The most dramatic scenes described in the *Shih-chi* are these narrations copied by him just as they were spoken.

In comparison those parts of the *Shih-chi*, which derive from the Confucian classics or official documents, seem tedious. The daily life of the people fascinated Ssu-ma Ch'ien. The *Shih-chi* portrays the ways of gamblers, assassins, the rich and the poor of all classes. In the later Han 後漢, the aristocracy began to increase in strength, and consequently influenced the author of the *Han-shu* 漢書, Pan Ku 班固 who wrote only about Confucianism as the ideology of the ruling class. After him, the oral tradition never reappeared in

formal history. It survived only in vernacular novels such as the *Shui-hu-chuan* 水滸傳.

## II. A Study of Wang Ts'an's 王粲 Poetry

Masafumi Itô, Kôbe University

Wang Ts'an 王粲 (177-217) is one of the Seven Men of Letters of the Chien-an Period (196-220), and particularly famous for his "*Seven Lamentations*" 七哀詩 and "*On the Battlefield*" 從軍詩. What status he has, however, in the poetry of his time, so far has not been fully considered.

This examination of Wang Ts'an's work seeks also, to throw light upon the peculiarity of the poetry of Wang's time and contemporaries.

The poetry of the Chien-an period includes a great variety of poetry forms, among which two schools stand out conspicuously.

One school inherited the *yüeh-fu* 樂府 and "*Old Poems*" 古詩 folk-song forms, and the other tried to absorb, in a large measure, the cultural inheritance of the previous age such as the *fu* 賦 of the Han era. The former is represented by Ts'ao Ts'ao 曹操 (155-220), and the latter by Wang Ts'an.

Wang Ts'an's "*Seven Lamentations*" and "*On the Battlefield*" contain expressions and forms of composition not found in the *Han shih* 漢詩. Their content displays a new view of nature. I think Wang Ts'an introduced elements of the *fu*, a different genre from that of *shih* 詩. In other words, he introduced the characteristic elements of *fu* into *shih*. The fact, moreover, that he had written "*Seven Lamentations* I, II" before he entered the literary circles of Chien-an demonstrates his advanced status among his contemporaries. His works had a great influence upon other Chien-an poets, especially on Ts'ao Chih 曹植 (192-232).

## III. The Compilers of *Sung-shih-ch'ao* 宋詩鈔

Yukihiko YUASA, Kyôto University

*Sung-shih-ch'ao*, selected poems of the Sung dynasty, was compiled by Wu Chih-chên 吳之振, Lü Liu-liang 呂留良, Huang Tsung-hsi 黃宗羲 and their followers, under the influence of Ch'ien Ch'ien-i's 錢

謙益 *Lieh-ch'ao-shih-chi* 列朝詩集.

The Manchu conquest of China and racial prejudices resulting from it, greatly restricted the freedom of historical and biographical writing that had anything to do with persons and events connected with anti-Manchu strife.

Numerous works were lost through official prohibition and long neglect.

Especially, biographical literatures were doctored and sometimes deleted in order to make publication possible.

In this article, we have tried to throw some light on the background and problems of the compilers of *Sung-shih-ch'ao*.

#### IV. A Study of *Ts'an T'ang Wu-tai-shih Yen-i-chuan* 殘唐五代史演義傳.

Takashi HASHIMOTO, Heian Girls High School

*Ts'an T'ang Wu-tai-shih Yen-i-chuan* is a long historical novel covering the Ta'ng and Five Dynasties era.

According to the *Bibliography of Chinese popular novels and stories* 中國通俗小說書目 by Sun K'ai-ti 孫楷第, this story was classified as a work of the Ming dynasty, but some say that it was written during the Yüan dynasty.

On the supposition that this story was written between *Ch'uan-hsiang-p'ing-hua* 全相評話 (five long stories published in the Chihchih 至治 period of the Yüan dynasty) and the *San-kuo Yen-i* 三國演義, by contrasting and analyzing the plots and contents of those stories, the characteristics and historical significance of this work can be clarified.

The main points of argument are two:

1. The outstanding characteristic of this novel is that the hero, Li Ts'un-hsiao 李存孝 whose biography appears in the "*Biography of Adopted Sons*" 義兒傳 of the *History of the Five Dynasties* 五代史, dominates the story throughout.

2. This is the first novel in the history of Chinese vernacular literature in which an individual hero becomes the center and focus of the plot. As such, this novel represents an important stage in the development of the novel in China, prefiguring such hero-centered

novels as the *San-kuo Yen-i*, *Shui-hu-chuan*, 水滸傳 and *Hsi-yu-chi*. 西遊記.

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